4 NMATAPES

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NMA Publications
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Australia

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Cindy John

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Jennifer Fowler

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Side 1
Catherine Schieve
WEB (excerpt)
Catherine Schieve, Robert Paredes, Allan Walker, Angela Dillon, Tim Dargaville.

WEB originated as a small 3-colour quick sketch done with eyes closed. In the process of analysing and enlarging the sketch, I asked "what if this painting could be music?". WEB is sounded by slides and clicks; focusing on circular reading, intersection, and drawing sounds out from the centre.

Cindy John
Disarray

Disarray has been composed using computer synthesis. Instruments used in the piece are bells, piano, drums and an additive synthesis instrument called ADD 6. After the piece was synthesised into seven separate sections on the computer, audio techniques were used to join the sections together. The structure of Disarray combines set and non-set pitch organisation.

Jennifer Fowler
Blow Flute: Answer echoes in antique lands dying.
Nancy Ruffer – Flute

The title of the piece echoes Tennyson: "Blow, bugle, blow, set the wild echoes flying, Blow, bugle; answer echoes, dying, dying, dying."
There are musical echoes, too, at cadence points: echoes of formal cadences from antique times.
Otherwise the line is fluid: gathering around nodal points, dispersing to other nodal points. The rhythm progresses in groups of even notes: 2's, 3's, 4's and 5's accumulating and retreating.

Ros Bandt
excerpt from **Genesis**

Side 2
Wendy Hiscocks
Excerpt from **Peace and Nuclear War in the Australian Landscape.**

Nigel Westlake, Tony Wheeler – Bass Clarinets
Michael Askill – Percussion
The music for the exhibition Peace and Nuclear War in the Australian Landscape does not have obvious melodic or extended thematic material; instead, the piece is strictly organised by its architecture. Its four sections refer to War and Peace or both; the extract on this tape being the first section. The music depicts no outcome or solution, only the struggle existing between these two forces.

Sarah Hopkins
Interweave
– for 6 players and 6 precisely tuned 'deep whirlies'.
This very peaceful and centering work is notated as a prose score with technical directions. Part of the prose score follows: One by one, as with single threads, weave together. Nurture your sounds to their full vibrating sustains. Listen always and work with the live fabric design, (gently) interweaving your sound threads.

Annea Lockwood
Shadow Burn

Barbara Woof
Maldoror
Josje ter Haar – Violin
Maldoror was inspired by the 19th century poet Lautreamont's epic prose poem **Les Chants de Maldoror**, encapsulating his world of highly charged emotion, fantasy and strident statement.
The music at times alludes to existing violin repertoire; Maldoror is at once a celebration of, and commentary on the essence of the violin.

Kay Morton
Grin and Gesture
Voisus cond. – Anthony Briggs
This piece is smiling at itself. It is grinning at the composer, at the listener, at texts for music, at music, and at its own construction. It is a short, simple piece: a small gesture of music and words going around in a circle.

Caroline Wilkins
Physarmonica
'PHYSARMONICA', or bellows accordion, is a piece for two instruments from very different eras. It explores their relationship in time, using suspension, distance and collision, acknowledging also the social and historical context of the sound. Through its source – air – comes the 'rawness'.

Vineta Lagzdina
The Black Snake
The basis of this piece is the voice echoing past memories in melodies and phrases from an ancient Latvian song. These are treated through two tape recorders with a chorus of sine waves. Originally performed with images, actions and text in collaboration with Sydney artist Derek Kreckler.